Nachbilder – Spuren des Traumas 1: Monitoring Migration – Welt in Bewegung


Nachbildungen – Traces of Trauma 1: Monitoring Migration – The World on the Move

Migration is an issue that challenges human coexistence on a global scale. Dealing with it raises questions: What drives people to flee? The experiences of flight are presented in the most diverse media images. What kind of images of migration are created? The programme was curated in cooperation with the SFB 1285 "Invektivität" of the TU Dresden.

Euphrat, Jelena Ilić, Germany, 2020, 03:20min, Documentary, World Premiere
Jabbar Abdullah has fled from Syria to Germany. He speaks about his homeland, his origins and his family. A river guides him to his new home.

Dark Chamber, Ottó Bánovits, Sweden / Hungary, 2018, 05:40min, Fiction / Experimental
Using the concept of the camera obscura, this film reveals a dramatic incident on the border between Austria and Hungary.

Mayday Relay, Florian Tscharf, Germany, 2016, 14:30min, Fiction
When the German sailor Max and his daughter Emily receive a mayday call on the Mediterranean, they act immediately: They change the course of the little sailing boat and try to get other ships involved.

8th Continent, Yorgos Zois, Greece, 2017, 11:00min, Documentary / Fiction
On Lesbos Iceland, an old abandoned dump is situated on a mountain with two big craters. The craters are overflowing with thousands of life jackets from the waves of refugee. A worker is the only inhabitant in this place.

Bab Sebta / Ceuta’s Gate, Randa Maroufi, 2019, France / Morocco, 2019, 19:00min, Documentary / Experimental
A series of situations observed in Ceuta, a Spanish enclave on Moroccan soil. This place is the scene for the trafficking of manufactured goods sold at a discount. Thousands of people work there every day.

Marta, Benoît Verdier / Julien Verdier, France, 2019, 05:41min, Fiction, German Premiere
A look back at Marta’s journey, a former Nigerian prostitute.

The Migrating Image, Stefan Kruse Jørgensen, Denmark, 2018, 28:36min, Documentary / Experimental
By following a fictional group of refugees across Europe, the film questions the overproduction of images surrounding real-life tragedies and deaths. Where do all these images about refugees come from? How are they reshaping the geography of Europe?

The Outlander, Ani Antonova, Austria / Bulgaria / Portugal, 2018, 05:00min, Animation / Documentary
In the 16th century, the elephant Süleyman made the long journey from Ceylon to Portugal, then walked the whole way from Lisbon to Vienna through the Alps for five months. To be a living royal gift is not an easy job, when even death is not a peaceful end.
Nachbilder – Spuren des Traumas 2: Memoryfakes

Gespender, Doppel- und andere Wiedergänger sind seit jeher Metaphern für eine in der Gegenwart anwesende, unheilvolle Vergangenheit. Das Programm MEMORYFAKES konfrontiert uns mit unseren eigenen, aber auch kollektiven Alpträumen. Die Schatten der Vergangenheit und Grusel der Gegenwart lassen uns erschauern, stärken aber in uns den Willen, für eine bessere Zukunft zu kämpfen.

Ghosts, doppelgangers and other revenants have always been metaphors for an ominous past being present. MEMORYFAKES confronts us with our own as well as our collective nightmares. The shadows of the past and horror of the present make us shiver but strengthen in us the will to fight for a better future.

My Generation, Ludovic Houplain, France, 2018, 08:04min, Animation
This apocalyptic and hypnotic road movie represents the ensemble of digital flows we constantly deal with. A flux we believe we can master while it perpetually escapes.

The Fall, Jonathan Glazer, UK, 06:33min, Fiction, German Premiere
Inspired by "The Sleep of Reason Produces Monsters", an etching by Francisco Goya, THE FALL is a powerful short film that invites the audience to project their preoccupations and nightmares.

Escapar, el Sueño Recurrente / Escapar, the Recurring Dream, Barbara Bohr, Denmark, 2017, 27:50min, Documentary / Experimental
A women encounters three people in her recurring dream: Her mother, a friend and a stranger. 25 years have passed since she spent 18 months when innocent in jail. She was only released thanks to her mother, who bribed all of the officials with cakes. Since then she has lived in exile.

Please Speak Continuously and Describe Your Experiences as They Come to You, Brandon Cronenberg, Canada, 2019, 09:23min, Fiction
Emily is a patient at an experimental psychiatric facility, where a brain implant prototype allows her to re-live her dreams.

Electric Swan, Konstantina Kotzamani, France / Argentina / Greece, 2019, 40:30min, Fiction
Buildings are not supposed to move. But on Avenida Libertador 2050, a building moves and the ceiling trembles, causing a strange nausea that consumes its residents. Those who live on the top are afraid they will fall – the ones who live below are afraid they will drown.
The programme REMEMBRANCE WITHOUT PAST finds different images for trauma as a wound. The films shown are honest and intimate. They show physical consequences of trauma and guide to resistance, transformation and healing. They demand justice and search for alternatives to ruling power structures. They want history not to repeat itself and memories to find a past.

**Vever (For Barbara), Deborah Stratman, USA / Guatemala, 2019, 12:10min, Documentary / Experimental**

VEVER grew out of an abandoned film project from Maya Deren und Barbara Hammer. Footage shot on a motorbike trip that Hammer undertook through Guatemala in 1975 is interwoven with Maya Deren’s thoughts on failures, encounters and initiations on Haiti during the 1950s.

**Suc de Ñindria / Watermelon Juice, Irene Moray, Spain, 2019, 22:10min, Fiction**

Barbara and Pol spend a few days with a group of friends in a house surrounded by nature. They want to have a good time and find a peaceful space where they can enjoy their intimacy. Barbara intends to heal old wounds and redefine her sexuality.

**El Lunar en su Espalda / The Birthmark, Pia Ilonka Schenk Jensen, Bernhard Hetzenauer, Austria / Denmark / Germany / Mexico / Norway, 2019, 11:15min, Fiction**

Mexico City. 31st August was Victoria Sala’s birthday. Her mother Consuelo was waiting for her daughter to return home to celebrate. She could not imagine at that time how this day would change her life forever.

**Cut, Christoph Girardet, Matthias Müller, Germany, 2013, 13:00min, Experimental**

The human body as a wound that does not heal – a finely paced montage of clips from Cronenberg to Buñuel, from HOUSE OF WAX to WILD AT HEART, with scratching, slitting, burning, pricking, bleeding, maiming and sewing for all their worth.

**Nuestro Canto a la Guerra / Our Song to War, Juanita Onzaga, Belgium / Colombia, 2018, 14:10min, Documentary**

Crocodile men, a mystical river, some children who like fishing and a war that ends all share the same Colombian land: Bojaya. In this place, the villagers have strange beliefs and celebrate the Novenario death ritual.

**Primeiro Ato / First Act, Matheus Parizi, Brazil, 2019, 19:40min, Fiction**

Stop the world, I want to get off. Two theatre students try to convince their colleagues to leave their classroom and join them in the protests against the dismantling of culture policies that are taking over Brazil.
In the middle of the 19th century, the panorama was based on spectacularly long paintings, an artistic shift of space and time that was soon to be revolutionized with the arrival of cinema. Thanks to Sigmund Freud, the word trauma was rethought in its relationship to dream and our attempts to overcome deepest traumas. A cinema of the mind.

Welcome to the PanoTrauma.
Nachbilder – Spuren des Traumas 5: Es ist die Seele ein Fremdes auf Erden

The films in this programme trace the feeling of strangeness and the unreal anxiety it causes. They are cinematic border crossers between realism and surrealism, works that remain stuck under the skin, full of visual ambiguity and dark poetry. Join us in alien waters on an unknown planet called Earth!

**Nimic, Yorgos Lanthimos, Germany / UK / USA, 2019, 11:36min, Fiction**
A professional cellist has an encounter with a stranger on the underground that has unexpected and far-reaching ramifications on his life.

**Nacht ueber Kepler 452b / Night Upon Kepler 452b, Ben Voit, Germany, 2019, 14:05min, Documentary / Experimental**
Cold times, people are looking for a place to sleep. A car cruises through the night, bringing out of the dark whatever could get lost in there. It remains unclear if we are part of a dream, a memory or the present moment.

**Ma Geôle, Bianca Scali, Germany / France, 2019, 06:10min, Animation / Experimental**
A child discovers the wonders of a world from which it cannot escape. A dialogue between body and mind.

**Land der Gegenden / Land of Districts, Andreas Grützner, Germany, 2019, 04:36min, Animation / Experimental**
An experimental montage of footage from 1973, shot in an institution in Hamburg, Germany, where people lived who were judged to be mentally ill at that time. The sound loops and images create an unexpected maelstrom for the viewer.

**Der Engel der Geschichte / The Angel of History, Eric Esser, Germany, 2019, 10:30min, Documentary**
A border in Europe. A painting by Paul Klee. A poem by Walter Benjamin. A film about yesterday and today, and how difficult it is to recognise the one behind the other.

**Dreck / Dirt, Ali Tami, Germany, 2019, 29:30min, Fiction**
The 20-year-old Iraqi Sad is in deportation prison in Germany. To assert himself, he slips into a monologue. He presents the viewer with a distorted mirror of xenophobia – with unusual approaches and a completely different perspective.

**Trying to Forget You, Simon*e Jaikiriuma Paetau, Aérea Negrot, Germany, 2019, 08:00min, Fiction / Experimental**
In the middle of the night, a broken fart finds music in the arms of beautiful strangers.
Omer Fast gehört zu den markantesten Film- und Videokünstler*innen seiner Generation und ist ein Meister der Irritation. Mit subtilen Manipulationen, ungeahnten Montagen, auch mit nahezu surrealen Störbildern unterläuft er dokumentarisch anmutende Erzählungen, stellt Gezeigtes unter Verdacht und den Status von Narrativen in Frage. Fakten und Fiktion sind nicht mehr klar voneinander zu trennen, Bilder und Worte vermitteln nie ausschließlich das, was sie behaupten, und im ständigen Wechselspiel von Immersion und Verfremdung wendet sich schließlich die filmische Illusion gegen sich selbst. Immer wieder erzählt er Geschichten von Entfremdung und Verlust. Auf unterschiedliche Weise entwickeln seine Arbeiten einen fantastischen Sog, der die Zuschauer*innen auf eine Reise in die verletzte Psyche seiner Protagonist*innen mitnimmt.


Omer Fast, born 1972 in Jerusalem, lives and works in Berlin. His video works and films were shown in numerous group and solo exhibitions, including the Biennale in Venice and the Documenta in Kassel, and screened at international film festivals.

5000 Feet is the Best, Omer Fast, Germany / USA, 2011, 30:00min, Documentary / Fiction

The film is based on a meeting with the pilot of a combat drone. While the camera is recording, he agrees to speak about his work. When the camera is switched off, he admits on the quiet that the unmanned drone repeatedly shoots at both soldiers and civilians: A traumatic experience with consequences.

Continuity, Omer Fast, Germany, 2012, 41:00min, Fiction

Two parents drive to a train station in the heart of provincial Germany to collect their son: A soldier who is on home leave from Afghanistan. The parents become emotional, while their son is increasingly distant. He does not reciprocate their parental affection, which distraughts and agitates them. The next day, they are on their way to the train station again. Another young man in a German army uniform is waiting at the same place.